HISTORY AND ART OF THE TIME BEATER.

Considerations Evoked by Mr. Safonoff's Conducting Without the Little Stick for it carried well through the body of -How Operas Used to Be Directed by Player Sitting at the Harpstehord

Wassili Safonoff, conducting without a baton at the latest Philharmonic concerts and alousing the performers to a pitch of enthusiasm such as they have seldom attained in recent seasons, was the cause of some learned promulgations as to the beginning of the baton habit. Whether a man can conduct better with a baton than without is not an important matter, yet in New York a baton is a vital necessity.

The conductor requires it to hammer on his desk for silence. Otherwise a New York audience would never stop talking after the first movement of a symphony long enough to allow the conductor to begin the second. Mr. Safonoff learned this when he was conducting Glazounow's sixth symphony, and he was hard put to it to find a way to show that he wished to go on.

It was said in the preliminary announce-ments of Mr. Safonoff's temporary abolition of the baton that conductors' wands had been growing smaller ever since the time Now the truth is that in the time of Lully they were so small that they were invisible. They were not used.

At the time when the opera came into seventeenth century, there were no conductors at all. The orchestra was guided the harpsichordist. In small theatre orchestras of to-day leaders are seen. The leader now always plays a violin and occawith the neck of his instrument.

large size, the first of the first violins, is also sometimes called a leader, because at one time the player occupying that post led the orchestra, just as the theatre leader does now. The leader was the only conductor in existence at the beginning of the history of opera, and at that time there were no orchestral concerts, because orchestral concert music had not begun to be com-

There has been such a wide diversity of practice in different countries at different times that it is almost impossible to trace the development of the art of conducting or the use of the baton. But it is quite certain that at least the time beater existed century.

died in 1318, conducting a company of singers and instrumentalists. He sits on a raised platform and waves a long baton and also the extended little finger of his left hand. His attitude and expression show clearly those below him. Some of the choir appear to be repeating his beat.

None of the authorities on conducting mention this picture, which is reproduced | tion of the conductor. in historical works without much informing before the fourteenth century.

with a roll of paper. Galilei, one of the creators of modern opera, writing in his "Dialogo" in 1583, says that the ancient that it plays with much eloquence. Greeks did not beat time, "as is customary now." Thomas Morley, an English writer, Practise of Musick" (1608) has this bit of score. Conductors-that is, some condialogue:

Philomathes-What is a stroke? and rest in the song, with equal measure, work, deciding upon a plan of interpretaaccording to the variety of sings and proportions.

This is as plain as a pike staff. When the need of a time beater was not felt, and he gave way to the harpsichord leader. This, at any rate, was what happened down in Italy. The method of con- for a performance. ducing Italian opera followed the work itself into France and Germany.

Lully, who died in 1687, was an Italian Chapei in England, studied in France under performances of his former companions tricks. because they could not keep time, he must | All of this may be done simply and unhave shown them how Lully conducted his ostentatiously, for the orchestra alone, or

a pupil of Humphreys, conducted at the that a good deal of the fuss is made for harpsichord, and Handel did after him. | the sake of the effect it has on the audi-If Heinrich Schütz was unacquainted with ence this manner of conducting before he went down to Italy to get the score of the first an orchestra perform behind a screen. Italian opera. Peri's "Daphne," for the Too many persons hear with their eyes. Dresden court, he must have learned it | They sit and watch a conductor's frantic

At any rate the Italian method of conducting was introduced into Germany. and it was continued at Hamburg under music? Why does any one have to glue Reinhard Keiser, and afterward at the same his eyes to a symphony orobestra which is place under Handel. But even in these days | performing a symphony of Beethoven? there were different ways of conducting. and there seems to have been no settled method. Johann Bähr, concert master at Is there emotional balm in the resolute Weissenfels, published a book at Nurem- hammering of a tympanist? berg in 1719, and in it he said:

"One conducts with the foot, another with the head, a third with the hand, some hear everything. Shut out the foolish with both hands, some again take a roll world, with its hatchet faced dames who of paper, and others a stick.

but it is not. The harpstchord conductors | go because their womenfolk drag them. employed nods of the head, an occasional wave of the hand, and sometimes an em- with which common folk have the bad phatic stamp of the foot. A Nuremberg | taste to smear themselves when they go engraving, published certainly before 1725, shows a man conducting the perform- off the gyrations of the semaphoric and ance of a motet from a score and using perspiring conductor, who too often turns a roll of music in each hand. An inscrip- his back upon you that he may the more tion in verse says: "Silent myself, I cause successfully mystify you with the signs the music I control."

This does not leave any room for doubt masters. as to the office of the gentleman who Just sit in darkness and saturate yourself needed a roll of music in each hand. Some | with the unadulterated sound. Hear, for other pictures of about the same date show | music was made to be heard and not | Zaltan." performances in church, with a conductor seen. Try it once and learn what the joys beating time with a roll of music while of hearing really are. You will not care and orphans of the Port Arthur victime he stands just in front of the organ.

The baton found its way into France or not. as a matter of course. The nervous theatri- Of course it does not follow that every calism of the Gaul would never permit him | conductor who uses a great variety of published in 1753, said:

in Europe where they beat the time to understand. without keeping it; in all other places they keep time without beating it."

for we have seen that batons and music rolls were elsewhere employed. Johann Sebastian Bach, who died almost at the Sebastian Bach, who died almost at the lous.

"You Never Can Tell," the latest Arnold capital is most harassing.

The Empress is an honorary Colonel of several lous.

"You Never Can Tell," the latest Arnold an extremely slow movement, is ridicularly for the Empress is an honorary Colonel of several lous.

The Empress is an honorary Colonel of several lous.

At the Harlem Opern House will be seen be a charming drama, admiration in this city.

The Empress is an honorary Colonel of several lous.

The Empress is an honorary Colonel of several lous.

The Empress is an honorary Colonel of several lous.

The Empress is an honorary Colonel of several lous.

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The Empress is an honorary colonel of several lous.

The Empress is an honorary colonel of several lous.

The Empress is an honorary colonel of several lous. the quiet harpsichord method of conduct- a bar or four, and see how quickly he will mere Lieutenanti

ideas about this method and said that when the first violinist stood close to the harpsichord, as he should, he could both hear and see the player, and so keep himself and the rest of the orchestra in time. If any one went astray he could easily be corrected by the sound of the harpsichord,

other instruments. In Haydn's day it came to be the custom Some Buncombe in Conductors' Anties? to have both a conductor and a harpsichordist, and most of the symphonies of the father of orchestral concert music were performed in this manner. In London, for instance, Haydn sat at the harpsichord and Salomon beat time. Menconducted his symphony in minor in London in 1829 sitting at the piano. Spohr introduced the baton in

England in 1820, or rather reintroduced it, for it had simply fallen into disuse there, as it had on the Continent many years earlier

Toward the close of the eighteenth century and in the beginning of the nineteenth the interpreting conductor began to develop, and with him the baton has always been the wand of office. Johann Karl Stamitz, who lived from 1719 till 1761 and who was long the director of the Mannheim orchestra, was the first conductor to give close study to the technics of orchestral performance. His younger contemporary, François Joseph Gossec, born 1783, died 1829, founder of the Concerts des Amateurs in Paris, also made a specialty of orchestral technics.

These two men opened up the methods existence, namely, the very beginning of the of expression which later conductors utilized in interpretation. Before Gossec had passed away Spohr, Mendelssohn and by a leader, one of the players whom the Weber, the first great modern conductors rest followed. At that time he was always who had ideas about the authoritative reading of masterpieces, had appeared.

Mr. Safonoff's action in laying away the baton is not so significant as it looks. Doubtsionally indicates the time or an accent less in the days when orchestral performers were less thoroughly drilled in the routine The concert master of an orchestra of of their profession than they are now, they not infrequently lost the time, and a few sharp raps of the baton were necessary to restore order. Opera conductors often have to strike the desk with the baton when the choristers begin to go astray.

But orchestral players rarely stray out of time in these days. They have learned to count very accurately. Russell, the big drum player at the opera a few years ago. could count so well that he could leave his seat when he had sixty bars rest, go out and get a drink and drop into his chair again just in time to play his next thump. But that was not so hard as one might think.

As long as the players can see the beat it is not essential that it should be made long before the beginning of the seventeenth with a baton. A much more interesting question is whether so much beating, either A manuscript in a Paris library shows with hand or baton, is required. Some Heinrich von Meissen, a minnesinger who conductors make so many bewildering demonstrations that they certainly must confuse rather than assist their men.

It is hardly credible that the convulsive heavings of the shoulder, the rocking and that he is leading or possibly correcting swaying of the body, the writhing of the neck, and the mysterious cryptography of the hands are all of value in leading an | fat concerto, and several solo numbers. orchestra to play according to the concep-

The popular notion of conducting is as comment. It establishes the fact that there amusing as it is erroneous. Too many was at least one conductor and one baton | people think that a conductor begins the performance of a composition in a state of In the fifteenth century it was the custom | apathy, that he becomes emotionally exto beat time in the choir of the Sistine Chapel | cited by the music, and that he then proceeds to exude some sort of a mysterious "magnetism," which so affects his orchestra

What actually takes place is this: The conductor sits down with a cigar or a pipe score. Conductors—that is, some conductors—that is, some conductors—can read orchestra scores just as other people read newspapers. The printed page is audible to their mental ears. From this reading they make an analysis of the work, deciding upon a plan of intervaria. in his 'Plain and Easy Introduction to the in an easy chair at his home and reads the hand, directing the quality of every note this reading they make an analysis of the They work this plan out in detail and then they are ready for rehearsal.

At rehearsal the conductor tells his playpolyphonic music began to fall into disuse ers how he desires to have certain effects and the simple song form to dominate music | brought out. He has this passage and that played over and over again till he gets what he desires. When he has his men drilled according to his ideas, he is ready orchestra on Sunday afternoon, Jan. 22, at Cardrilled according to his ideas, he is ready

the performance he endeavors by signs and looks to remind the players of born, and he surely carried the Italian finds that a crescendo is growing too rapidly method with him to Paris. Pelham Hum- he will restrain it. If he finds that some phreys, one of the gentlemen of the King's solo passage or polyphonic effect is not Lally. When he returned "a young mon- have it brought out more. And so on sonn Hall, on Thursday after sieur," as Pepys notes, and ridiculed the through the whole bagful of orchestral

it may be done in the most showy fashion, Certainly Purcell, England's great genius, when there is always room for suspicion

> It would be interesting for once to have movements as if these were the agency which produced the music.

Now why should we see people perform Is the wagging of bow arms inspiring? Are the puffed cheeks of hornists poetlo?

Of course the ideal way to listen to a symphony is with your eyes shut. See nothing, hate music, but think it honorable to be re-It sounds like a description of Vigna, garded as devotees, and the bored men who

Shut out the silly laces and furbelows into the presence of naked genius. Shut and wonders of physical culture of the

then whether the conductor uses a baton

to lose such an agency for pictorial demon- movements is trying to pose before his strations. Jean Jacques Rousseau, in his audience. Some have little self control. caustic "Lettre sur la Musique Française," Others have never given the matter much thought, and fancy that only by a multi- veit has not invited him to become an American "The Opera in Paris is the only theatre | plicity of motions can an orchestra be made

This naturally applies only to theatres, better the orchestra can understand. To and the responsibility of superintendence and sefor we have seen that batons and music beat nine-eighths time in full, except in lection, especially when the Kaiser visits a foreign better the orchestra can understand. To

church composer and naturally preferred rather have in "Lohengrin," two beats in to be wearing a uniform with the epauleties of a

ing. His son, Carl Philip, recorded his | tell you that he prefers the two beats. Felix Mottl used to get splendid results out of the Metropolitan Opera House orchestra without tearing himself into tatters. look here, a nod there, the elevation or depression of a hand were enough. The men knew what he wished. He got it. W. J. HENDERSON.

> CLEARING HOUSE FOR INDIANS. Agent at Muskogee Handles More Than \$1,000,000 a Year of Tribal Money.

From the Kaneae City Journal. A vast amount of business passes through the Union Indian agency at Muskogee, I.

T., every day. Fentress Wisdom, clerk in charge of the agency, says that it is now sending out an average of 600 letters a day and receiving fully as many. Some weeks as high as 4,000 letters are sent out.

functions of a big bank or clearing house. It is estimated that more than \$1,000,000 pass through the hands of the Indian agent each year, some of which he handles twice. This does not include money paid out for salaries or running expenses of the agency, but merely the funds which are intrusted to him arising from tribal revenues.

Wisdom estimates that the agency at Muskogee handles as much business as all the other Indian agencies in the United States combined. It handles the finances of five of the most powerful and highly civilized of Indian tribes, some of which are immensely wealthy and none of them lacking revenues.

In the Choctaw and Chickasaw nations big revenues from the coal and asphalt lands, as well as from the oil and gas fields. These Indian agent to go into the educational funds of the two nations. Vast sums of money also flow into the coffers of the Choctaw and Chickasaw nations from the sale of town sites and town lots. This year nestly \$1,000,000 has been placed to the credit of the Indian agent to be paid per capita to the citizens of the two nations. A large addi-tional sum will be placed to the credit of hese nations from the sale of segregated coal ands, which will be distributed by the Indian

The heaviest revenues in the Creek nan come from interest on bonds of uting loans to different States and ing 4 and 5 per cent, interest annually. In nation receives \$125,000 interest annually these bonds. The revenues from miner royalties and the cattle tax in the Creek at Cherokee nations pass through the hands the Indian agent, but instead of being place to the credit of the nations collectively, is paid out to individual citizens.

A continual stream of money orders

#### NOTES OF MUSIC EVENTS.

The ennouncements for the coming week at the era are these: Monday, "Toses," Mme. Eames, Mesara, Caruso and Scottl. Wednesday, "La Messrs, Caruso and Scott, Wednesday, La Travlata," Mme. Sembrich, Messrs, Caruso and Scottl. Thursday, "Siegfried," Mmess Senger-Bet-taque, Homer and Lemon, Messrs, Knote, Van Rooy, Gorltz and Blass, Friday, "Romeo und Juliette," Mms. Eames, Mesers. Saleza, Plancon and Journet. Mme. Samaroff, planist, will make her debut at

Carnegie Hall on Monday evening, with orchestra She will play the Schumann concerto, Lizst's E Fritz Kreisler, the violinist, will give a recital at Mendelssohn Hall, Wednesday afternoon. He will play the Bach suite in E minor, and fugue in

A minor, the Vieuxtemps concerto in F sharp minor, and five other pieces. Hall this afternoon. He will play the Bach con-certo in E flat, the Vieuxtemps concerto in D minor and Bruch's Scotch fantasy.

An interesting concert will be given at the Waldorf-Astoria on Tuesday evening in aid of the Jennie Clarkson Home for Destitute Children. Mme. Sembrich, Mme. Jacoby, Mr. Nulbo and Mr. tingent. Parvis of the opera, will sing: Elsa Breidt will play piano solos, and Nahan Franko a violin solo.

tour and before his return to this city he will be heard with the Cincinnati and St. Louis symphony orchestras and will give rectials in Monireal, Ot-tawa, Toronto, Buffalo, Chicago, Nashville and Louisville, Hofmann's next appearance in this ity will be in Carnegie Hall on Sunday afternoon,

Orchestra on Sunday afternoon, Jan. 22, at Car living in a laundry. She will also appear negle Hall, will sing Cherubino's air from Mozart's again in "The Masked Ball." "Le Nozze di Figaro," which she has not sung here before. The concert will open with the symphony No. 1 by Brahms. The other orchestra numbers

foundd. Chadwick and others will be

Little has been heard this year of the People's praise from every quarter, and when it is known that the rendition of the "Filijah" will take place in March every confidence is felt that Mr. Damrosch will have a treat in store for the lover of oratorios.

Vecsey's programme for next Tuesday night at legie Huil is said to show his art to sp dude the Mendelssohn Concerto, Prof. Hubay's farmen Fantasia and selections of Paganini. Her-

his first afternoon performance Saturday, Jan. 21. Tuesday afternoon.

The Russian Symphony Society will have the cooperation of the Choral Art Society of Brooklyn at its next concert in Carnegle Hall on Jan. 21. Brooklyn chorus, under the direction of Jame II. Downs, will sing Tschalkowsky's "Cherubi Song," a notable example of the music of the Gree Church services: Grechaninof's "Autumn" ar Taneyeff's "Sunrise." Another feature of the oncert will be the appearance of Mr. Vasili Safono as a participant. He will play the celeste in the des Meletons" from Tschalkowsky's "Nut Cracker" suite. The celeste is an instruuch favored by Russian composers, b familiar to American auditors. It is similar in ated rows of belis instead of wires. The instru ment to be used at the forthcoming concert is the first to be imported to this country. It was selected for the society by Mr. Safonoff. The orchestral features of the programme will be Tschalkowsky's Third Symphony and Rimsky Korsa-koff's transcription of the fairy tale of "Tsar-The proceeds of the concert will be devoted to the fund for the benefit of the widows

## Emperor William's Military Honors.

From the London Chronicle. The Kalser has just been appointed a Captain-General in the Spanish Army. There remains now no European force, military or naval, in which he does not hold honorary rank. He is expe a fine appointment in the Mikado's army, a is rather surprising to him that President Roose-General.

He possesses at least 150 uniforms, with all the The truth is that the fewer the beats and the simpler the signals for expression, the simpler the signals for expression, the They are all arranged in magnificent wardrobes.

# THIS WEEK IN THEATRELAND.

ENTER "THE DUCHESS OF DANT-ZIC." LONDON COMIC OPERA.

Ivan Caryll Conducting and George Edwardes to Watch-"The Money Makers," With Ida Conquest, Here-Fourteenth

Two comic operas and a farce comedy are the principal novelties announced in the theatres this week. The most interesting of these three productions is "The Duchess of Dantzic," to be presented by the original London company at Daly's Theatre to-morrow night, under the supervision of George Edwardes, chief retailer The Indian agency performs many of the of musical comedy on the London stage, who is on his first visit to this country.

Mr. Edwardes expresses the opinion that there is something better than ordinary in this particular comic opera. It has had one of the longest runs on record for this sort of piece in London and it is expected to do as well in this city. Ivan Caryll, who wrote the music, is to conduct the performance to-morrow night, and the cast is headed by Evie Greene, a favorite actress and singer in England, who has won especially notable success in the title

The book, written by Henry Hamilton, is founded on Sardou's "Mme. Sans-Géne," and the common funds of the two tribes receive | Miss Greene is the washerwoman. Napoleon is played by Holbrook Blinn, an American who went to London six or seven years venues arise largely from leases and royal-as. They are placed in the hands of the to the general approbation. Other members of the company are Courtice Pounds, a favorite light opera tenor; Adrienne Augarde, Lempriere Pringle, who once sang at the Metropolitan Opera House, and Laurence Rea, also an American. The opera is in three acts, showing the Sans-Gêne laundry, the gardens at Fontainebleau and the throne room at the Tuileries.

George Rollit's farce "The Money Makers," with Ida Conquest in one of the leading parts, is to be put on to-morrow night at the Liberty Theatre. This production, new here, has also had its London success, and deals with the attempt of two nice but impecunious young women who have A coptinual stream of money orders is coming into the Indian agent's office every day, representing payments upon town lots which have been purchased by individuals after the town site appraisements have been made. So many of these come through the Muskogee post office at times that the postmaster runs out of money with which to cash them, and has to suspend payment temporarily until he can send out and replenish his ready cash.

In the worthy but equally poor lovers to make enough money to provide for four by starting a race tipping bureau. In the absence of one of the sweethearts they open the bureau in his rooms, but unfortunately, not knowing anything to speak of about horseracing, give a tip on a scratched horse. The play is built about the troubles this brings and out of which a rich uncle gets them at the proper mo ment. Cyril Scott, late of Daly's and "Florodora," has a part in the piece, and the rest of the company is proportionately well chosen.

To the Fourteenth Street Theatre comes to-night "The Forbidden Land," a new Tibetan comic opera, with a record of having run all summer at the Illinois Theatre in Chicago and played a special engagement in St. Louis during the world's fair. It deals with the adventures of a party of tourists who become separated from their companions in the Himalaya Mountains, stray into Tibet, are captured and condemned to die at sunset. Their many attempts to escape afford material for the li-Ysaye, the violinist, will give a concert at Carnegie | bretto. Guy F. Steely is responsible for the book and Frederic Chapin composed the music. The scenery includes a view of the imperial palace at Lhasa, and the company of sixty comedians, vocalists and dancers includes a large feminine con-

Among the established plays now, on the uction of her new play has been postponed The demand for seats has been beyond the capacity of the Empire, and if the house was twice as large Miss Adams could still fill it. The play will run at least two weeks longer and then Miss Adams will be seen in a new play, "Op o' Me Thumb," in which she will appear for the first time in a character part—that of a London waif who earns her

"Mrs. Leffingwell's Boots," the new Ausigns and looks to remind the players of what he told them at the rehearsal. If he finds that a crescendo is growing too rapidly he will restrain it. If he finds that some solo passage or polyphonic effect is not coming out sufficiently he will signal to have it brought out more. And so on baye it brought out more. And so on o'clock. Songs in English. Prench and Italian by o'clock. The Carried on a run which may equal those o

last fortnight of her engagement at the Frank Hudson Theatre in "Sunday." In these Choral Union, under the direction of Mr. Frank
Damrosch. It seems that each season Mr. Damrosch ends with some work by this body, which he two special matinees of "Cousin Kate" and hopes shall maintain its position among the fore"Carrots" on Thursday, Jan. 19 and Thursmost of large choruses. The work of "The Messiah" day, Jan. 26 respectively. "Carrots" is
as rendered by them last season brought forth remembered for Miss Barrymore's symathetic portrayal of the persecuted peasant oy. In "Cousin Kate" Miss Barrymore a twentieth century young old maid giving love lessons.

advantage. Especial stress is laid upon his render-ing of Paganini's Witches' Dance. His scientions an" that they will continue in it a second Carmen Fantasia and selections of Paganini. Herman Zilcher, the Berlin pianist, will render several numbers from Schumann and Liazt. Vecsey gives his first afternoon performance Saturday, Jan. 21.

Lelia Morse, soprano, and Kelley Cole, tenos. Will give a Joint recital at Mendelssohn Hall on complications of the story, he won all the complications of the story, he won conspicuous success in London, and makes a delightful revelation of his art here. The comedy itself is full of clever lines and is

> In "Cousin Billy," at the Criterion Theatre Francis Wilson provides a swift and sure cure for the blues. May Robson and Ed-ward Abeles also have good parts in the Clyde Fitch comedy.

> The Belasco Theatre, in which Mrs. Leslie Carter is now appearing in the new tragedy "Adrea," is filled to overflowing at every performance. The play seems certain to performance. The play seems certain to be one of the notable popular successes of the season. Mrs. Carter's part is wholly different from any she has previously attempted and the play itself is more ambitious than any yet produced at the Belasco Theatre. The stage pictures it presents, moreover, are at least as beautiful and artistic as any of their predecessors in previous Belasco productions, including even "The Darling of the Gods."

Lillian Russell is still drawing crowded ies in "Lady Teazle" at the Casino

For the thousandth and odd time Edward Terry is playing Dick Phenyl in Pinero's "Sweet Lavender" at the Princess Theatre.
It is his favorite part, and those who do not see him in it will miss a notable stage character.

David Warfield has taken the previous Belasco success to the Bijou Theatre, and his train of admirers with him. There is not the slightest diminution apparent vet the attraction exerted on theatregoers the humor and pathos in "The Music

ers. The Garrick Theatre has been filled at famous all-star cast. This includes James every performance since the opening. On O'Neill, Louis James, J. E. Dodson, Mrs. Dan McAvoy will appear at the Grand AGENTS WANTER EVERYWHERE.

Monday night, owing to the numerous curtain calls and dr. Daly's speech, and the little difficulties that always arise on a first night performance, the final curtain did net go down until 11:40 o'clock, but by Tuesday such progress had been made that the house was dark at 11:35, and now everything is going as apportally as though everything is going as smoothly as though the attraction hed been running a month.

This is the last week of Viola Allen's engagement at the Knickerbocker Theatre. The bill includes a Wednesday matinée of Twelfth Night," the evenings and Saturday matinée being devoted to "A Winter's Tale." E. S. Willard in Wilson Barrett's "Lucky Durham" will follow Miss Allen.

lovers of good acting.

time has been extended. To the American Theatre this week comes

Hurtig & Seamon's newest musical extravaganza, "Me, Him and I." The scenes are laid in Seattle and the Klondike and among the odd effects are a musical football!game and an Arctic scene showing the Aurora Bercalis. The singers and dancers are headed by Alma Stanley.

reached the last week of its run. Its success, after so long a period, shows how great a hold it has taken on New York theatregoers. At the Irving Place Theatre this week the

is filling the Academy of Music. One of its

At Proctor's Twenty-third Street Theatre there is a particularly good vaudeville bill this week. Mile. Carlotta loops the loo on a bicycle at marvellous speed, starting from the top gallery; the Six Musical Cuttys give a new entertainment; Mr. and Mrs. W. C. Robyns appear in a melodramatic comedy called "Shore Folks"; Katie Rooney and the Nine Jolly College Girls sing and there are many other good acts.

At the Fifth Avenue Theatre this week The Only Way," the dramatic version of

"The Only Way," the dramatic version of Charles Dickens's "Tale of Two Cities," is to be revived by the stock company, with Edwin Arden and Isabelle Evesson in the principal parts. This is one of the best plays ever made out of a bookstory.

William Gillette's famous play, "Secret Service," will be produced by the Fifty-eighth Street stock company, which comprises Sydruey Ayres, Edna Phillips and many other well known actors and actresses.

At the 125th Street Israel Zangwill's characteristic play, "Children of the Ghetto," has been chosen for the week. A very capable stock company interprets the productions at this theatre.

There is a Sunday concert at each of the There is a Sunday concert at each of the four Proctor theatres and the stock com-pany bills are supported by a vaudeville

The most interesting incident in vaudeville this week, perhaps, is the appearance to-morrow night at the Circle Theatre for an engagement of six weeks of Albert Cheva-lier, the London comedian, and the famous composer and singer of costermonger songs. He was here eight years ago at old Koster & Bial's Music Hall, and be returns at double the salary he received then. He has added to his laurels abroad and other impersonations besides that

gramme. It is headed by the Four Morons, who are soon going into musical comedy. Several clever sketches are also to be presented, among them "The Soldier of Prepville," by Mr. and Mrs. Edward Esmonde. Other attractions are Lloyd's Siberian Wolfhounds, the Orpheus Comedy Four, Rae and Brosche, Wood and Ray, with a burlesque; Searle and Violet Allen, with "The Sign Painter"; "The Old Curiosity Shop," by Foy and Clarke, and Shungopavi,

Ethel Barrymore begins to-morrow the listing Recruits for Father." and others on the bill include Allen Doone and company in "The Irish Piper and the Lass From Mayo"; Alton and Thelma, operatic sketch artists; the Crotty Trio, singers and dancers; Dacey and Chase in "The Irish Uncle's Visit"; Adams and White, the Alpha Trio; Siddons brothers: Parto and Lafferty, and Warren and Gardiner.

At Hammerstein's Victoria this week there is to be a stage exhibition of the incharles Wyndham and Mary Moore are so popular in "The Case of Rebellious Susan" that they will continue in it a second week, beginning to-morrow, at the Lyceum Theatre. In the part of Sir Richard Kato, the uncle of the young woman who causes

Quartet, the LaCarmen troupe of trapezists. Callahan and Mack, in an Irish skit; "The Old Neighborhood"; the Majestic Musical Four, introducing "The Joker", Phroso, Gardner and Vincent, in their sketch, "An Idyl of the Links," and Will Tompkins, the monologist, furnish the entrtainment.

The Yorkville Theatre has a good vaudeville programme headed by Edward Harrigan and his company, presenting a sketch entitled "The Simple Life." Others on the bill are Stinson and Merton. Kelly and Ashby, the

the New York Theatre for the Salvation Army and entertainments at the American Theatre, the Grand Opera House, the West End, the Harlem Opera House, Hammer-End, the Hariem Opera House, Hammer-stein's Victoria, the Circle, the New Star, the Metropolis, the Third Avenue, the Dewey, the Gotham, the Windsor, Hurtig & Seamon's and the Eden Musée.

Since the piece was last in New York Percy has invented three new ways of securing Harold's money. Margaret Daly Vokes Harold's money. Marganet Daly Vokes and Lucy Daly contribute a large share of the entertainemnt "The Burgomaster," the first successful

Luders, who in collaboration have brought out so many others since, is to be given at the West End this week. It has many attractive musical numbers and to give these a better presentation the orchestra has been

After five weeks of crowded houses there is still a large advance sale a month ahead for Mrs. Fiske and the Manhattan company in "Leah Kleschna" at the Manhattan Theatre. The play seems to interest every one who sees it, and arouses to enthusiasm

Fritzi Scheff can be seen in "Fatinitza" only two weeks longer at the Broadway. She is to appear next in a revival of "Girofle Girofia." It was intended originally to use "Fatinitza" for a month only, but the opera has been so well received that the

"Babes in Toyland" at the Majestic has

plays are "Traumulus," with Harry Walden; "Heimath." with Agathe Barsescu on Wednesday evening and "Sappho," with Mme. Barsescu in the title part on Friday

William A. Brady's revival of "Siberia" new features is the appearance of the Imperial Troupe of Russian dancers.

programme.

Keith's Theatre has its usual good pro-

Broadway for a long time.

At Hurtig & Seamon's the Empire City

Ritchie Duo, Deltorelli and Glissando and To-night's concerts include a benefit at

Ward and Voke in an edition de luxe of their funny musical play, "A Pair of Pinks" come to the Grand Opera House this week.

musical comedy produced by Pixley and

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Le Moyne, Elita Proctor Otis and Grace Opera House this week in his new piece.

each month to boys who do good work.

The Curtis Publishing Company, 1093 Arch Street, Philadelphia, Pa.

The Murray Hill Theatre entertains a musical comedy company presenting "Mrs. Mac, the Mayor." She is a lady who takes the matrimonial hurdle three times to prove that marriage is not always a failure, though you run big chances.

"For His Brother's Crime," Charles E.

The London Belles are at home at the Dewey for the week. The queen of the company is Rose Sydell, and there is a large chorus.

At the Gotham the New York Stars, who the Gotham the New York Stars, who the company is Rose Sydell, and there is a large of the entertainers. She is soon to return to Europe. Other performers are the Reed Birds, Keough and Ballard. Hoey and Lee, and William H. Windon, the minstrel. Dewey for the week. The queen of the company is Rose Sydell, and there is a large

have only been seen here once before, despite their name, provide the entertainment. "On the Bridge at Midnight" is the week's

the attractions at Huber's Museum.

the balloonists looking down through their telescopes. The scene below is shown next, and then as the balloon passes over the country a storm comes up and the gas bags catch fire. The balloonists fall into the sea, but are saved. Joseph Brooks's production of "Home Folks," the rural play by C. T. Dazey, be-

gins its last week at the New York Theatre to-morrow. It is to be followed by "Little Johnny Jones," with George M. Cohan in \*Humpty Dumpty." the gorgeous, coninues to do well at the New Amsterdam

Theatre. "The Sho-Gun," after a three months run, is to move out of Wallack's on Saturday night and show itself to folks out of town. "The Yankee Consul," with Raymond Hitchcock as the star, replaces it

The College Widow" fills the Garden Theatre nightly. "Woodland." in spite of its success at the Herald Square Theatre, is to stay there only two weeks more. Nothing so original as the bird life comedy has been seen on

The humor of George Ade as expressed in

At the Lew Fields Theatre "It Happened in Nordland" will continue to demonstrate the popularity of Glen Macdonough's humor and Victor Herbert's music for some

Weber & Ziegfeld's first burlesque, The College Widower," has won immediate success. It is filling the Weber Music Hall.

The Brooklyn Theatres. At the Majestic Theatre to-morrow David Higgins is to present the racing play, "His Higgins is to present the racing play, 'His Last Dollar." It tells of the love and fortunes of a Kentucky gentleman. The scenes are laid on Long Island. The second act shows the paddock of the Sheepshead Bay racetrack and the running of the Futurity. Eleanor Montell, a daughter of Eugenie Blair, is the leading woman, and others in the company are Kathryn Miller, Tommy Reynolds and Burt Cartright.

Kyrle Bellew is at the Broadway Theatre. Brooklyn, this week, playing "Raffles." In the amateur cracksman, who is a gentleman, though a burglar by trade, Mr. Bellew has one of the most successful rôles he has ever had. He is going to London soon to present the play there. Wherever it has been seen hitherto it has been well liked.

Heading the list of vaudeville performers at the Orpheum this week is Valerie Bergere in a clever little playlet by Grace Griswold called "His Japanese Wife." Another special attraction is John W. Ransone, recently the ohief comedian of "The Prince of Pilsen," and still another is Elfie Fay, who furnishes more comedy than the average young woman. Howard Thurston, illusionist; Murphy and Nichols, the Eight Vassar Girls, the De Koes, acrobats; Kennedy and Rooney, singers and dancers, and Marcus and Gardelle complete the bill.

At the Amphion Adelaide Thurston will make her first Brooklyn appearance in several seasons in the new play written for her by Paul Wilstach, entitled "Polly Prin-rose." The scene is laid on the Potomac in the civil war. This will be the play's first presentation in this city. It is said to

"His Honor the Mayor of the Bowery, which has aroused so much discussion. special feature of it is an "All-American Joseph R. Grismer's fine production of

the old rural play "Sky Farm" comes to the Folly this week for its first Eastern District engagement. The play is still a favorite. The company is a capable one. One of A. H. Woods's thrillers is at the

Park Theatre this week in "The Queen of the White Slaves." The play is by Arthur J. Lamb and concerns the abduction by highbinders of a San Francisco woman. Its scenes include several views of the Chinese quarter in San Francisco An all star vaudeville bill will be given at Hyde & Behman's, having for its principal feature the Obersteirer troupe of Tyrolese Warblers. They come direct from the world's fair, and sing Alpine songs in

At the Star Theatre Weber's Dainty Duchess Burlesquers provide the entertainment, with an added feature in the 'three Juggling Barretts, whose boomerang throwing and club juggling is highly sensational.

A Hawaiian orchestra, a French strong man, who lifts 240 pounds with one hand; a snake charmer and a "fire king," to say nothing of the usual vaudeville show, are nothing of the usual vaudeville show, are



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